

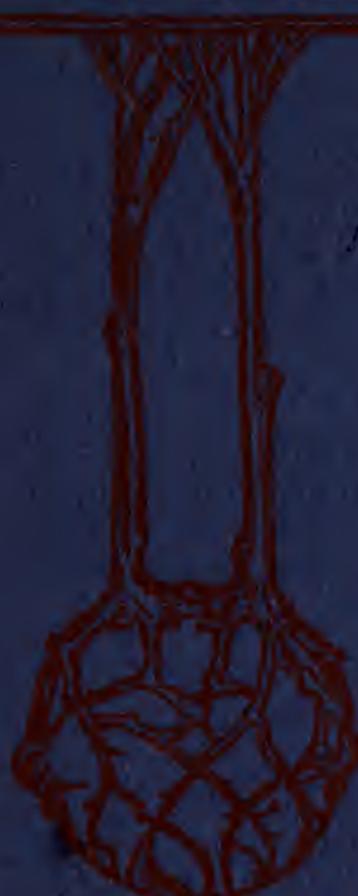
Twenty-first County Exhib.

# WHITECHAPEL ART GALLERY

Burley School 2

G. F. Watts 67-8

Scutellish School 37



Spring Exhibition, 1903.

MARCH 29th to APRIL 30th.

10 noon to 10 p.m.

Committee.

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The Rev. Canon BARNETT.  
Mrs. BARNETT.  
Hon. Mrs. FRANCIS BUXTON.  
S. W. BROOKE, Esq.  
F. L. EMANUEL, Esq.  
JAMES GUTHRIE, Esq., F.R.A.A.  
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Professor WUBERT VAN HERKOMER.  
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Miss WESTLAKE.  
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MARMADOUKE FLOWER, Esq.  
H. KEMP-WELCH, Esq.  
H. SCOTT BRIDGWATER, Esq.  
MURRAYHEAD BONE, Esq.

# WHITECHAPEL ART GALLERY,

HIGH STREET, WHITECHAPEL.

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SPRING EXHIBITION.  
1903.

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## CATALOGUE.

 NOTE—Where not otherwise mentioned the pictures are “lent by the Artist.”

In the present Exhibition an attempt has been made to show the work being done by Artists in the British Isles at the beginning of the present century.

An Exhibition of this kind at Whitechapel is attended with many difficulties, but the beauty and variety of the pictures lent illustrate not unfairly the title of the Exhibition.

The Trustees and the Committee wish to thank the many artists and owners of pictures who have so generously helped them to realize their project. They feel that the sympathy their efforts have met with points to a very general feeling that the best hope for the future of Art lies in spreading an interest in it more widely. The pictures have been arranged as far as possible in groups, according to the Schools to which they belong.

1 Street Toilers

By Miss M. H. SHAW.

2 The Banished Coriolanus leaving Rome

By GEORGE E. ROBERTSON.

3 Freyja's First Task

By JOHN SCOTT, R.I.

Lent by Seth Taylor, Esq.

4 Showery Weather  
By R. H. BROCK.

5 The Fountain of Youth  
By C. N. KENNEDY.  
Lent by Mrs. Kennedy.

6 The End of Glencoe  
By SOMERLED MACDONALD.

7 The Allotted Post  
By Miss DOROTHEA M. WOOD.

8 Children watching 'Punch and Judy'  
By CLEMENT FLOWER.  
Lent by R. Chorley, Esq.

9 Dog  
By J. FITZMARSHALL, R.B.A.

9A "Oh, sweet pale Margaret"—*Tennyson*  
By J. F. HARRISON DUTTON.

10 Stillness after Storm  
By ARTHUR RYLE, R.B.A.

BUSHEY SCHOOL.

The succeeding pictures have been painted by Professor Hubert von Herkomer and by pupils, past and present, who have come under the influence of this original and versatile artist. His school at Bushey was founded after the plan of the small artistic colonies in France, which sought material and inspiration in the quiet country villages round Paris. The aim of these painters, as may be seen in the pictures exhibited here, has been to depict actual life with vigorous sincerity, and portraiture has always been a branch of art to which they have paid particular attention.

11 Portrait of Rev. B. Price, D.D. (Master of Pembroke College, Oxford)  
By MARMADUKE FLOWER.  
Lent by the Master and Fellows of Pembroke College, Oxford.

Bat Price, as he was called at Oxford, was both a student and a man of business. The portrait, both in features and by the strong nervous hands, represents the character.

12 The Allotment Garden  
By ROWLAND H. HILL.

13 The Bishop of Rochester  
By MARMADUKE FLOWER.

14 Evening  
By E. BOROUGH JOHNSON, R.B.A.

15 Red Riding Hood  
By TOM MOSTYN.

16 In Sight—Lord Dundonald's Dash on Ladysmith  
By L. KEMP WELCH, R.B.A.  
When the relief of Ladysmith was nearly accomplished, and Sir Redvers Buller was driving the Boers from their strong positions between the town and the Tugela river, Lord Dundonald led the cavalry by a détour to the westward. He and his troops were the first to open communication with the beleaguered city just as the rear-guard of the Boer army was making its final retreat. The painter shows him to us in the moment when he first came in sight of Ladysmith. The group of figures contains the actual portrait of Lord Dundonald and of the charger on which he rode in this eventful march.

17 An Unknown Quantity  
By CRESSWELL H. DESMOND.

18 On the American Coast  
By W. T. RICHARDS.  
Lent by Miss Richards.

19 Dogs  
By J. FITZMARSHALL, R.B.A.

20 Portrait of Prof. H. F. Pelham  
By Prof. HUBERT VON HERKOMER, R.A.  
A portrait in which the artist has shown intelligence and sense of humour in a strong man. (Painted while delivering a course of six lectures on Art, lasting an hour each.)

21 "Now came still evening on"  
By ARTHUR MEADE.

22 Down among the Dead Men  
By DANIEL A. WEHRSCHMIDT.

23 "She shall lean her ear  
In many a silent place,  
Where rivulets dance their wayward round"  
By MARY GODSAL.

24 Eventide  
By Prof. HUBERT VON HERKOMER, R.A.  
Lent by The Corporation of Liverpool.  
A scene in a workhouse, sad enough, but not without its consoling side. The characters of the old women

are admirably suggested by this artist, who has always excelled in portraying the human soul behind the time worn face. The contemplative resigned nature, with the open book, the querulous one in the foreground, whose dimmed sight makes all life difficult, the cheerful old countrywoman enjoying the consolations of tea, these are all types we can recognise, and we can feel grateful for the presence amongst them of the gallant old face who smiles through the saddest hours and always sees the bright side. "Every heart that has beat strong and cheerfully has left a hopeful impulse behind it in the world, and bettered the tradition of mankind."

**25 The Makers of my House**

By Prof. HUBERT VON HERKOMER, R.A.

Professor Herkomer, one of the first modern artists, is proud of his ancestry of working men. He has, in these three portraits given three different types of noble men: Hans, the carver, is the man of sympathy; Anton, the weaver, is the man of sorrow; Lorenz, the father, is the man of power to accomplish.

**26 After the Surrender**

By DANIEL A. WEHRSCHMIDT.

**27 Merry-makers**

By E. BOROUGH JOHNSON, R.B.A.

**28 Portrait of William Booth (General of Salvation Army)**

By Prof. HUBERT VON HERKOMER, R.A.

**29 The Footbridge, Gerona, Spain**

By TREVOR HADDON, R.B.A.

**30 Toil and Prayer**

By J. W. WHITELEY.

**31 Rough Pasture**

By ELIZABETH HART.

**32 Portrait of Prof. H. von Herkomer, R.A.**

By TREVOR HADDON, R.B.A.

**33 Blackberry Gatherers**

By ROWLAND H. HILL.

**34 The Resuscitation of St. Winifride**

By M. WINIFRIDE FREEMAN.

**35 In the Firelight**

By HELEN CRIDLAND.

36 A Winter's Tale  
By P. MORTON TEASDALE.

37 A Portrait  
By J. W. BROOKE.

38 Homeward  
By ROWLAND H. HILL.

39 La Source  
By H. M. BRIDGWATER.

40 Summer Flowers  
By HENRY S. KORTRIGHT.  
Lent by James C. Hole, Esq.

41 "Till with the stir they make  
Out skurries a great snake.  
O Lord! O me! Alack! Ah me! Alack!  
They scream, and then all run and scream again."  
*Translated by ROSSETTI from Italian.*  
By H. M. BRIDGWATER.

42 Dawn  
By G. HARCOURT.

43 "May golden slumbers kiss your eyes"  
By H. M. BRIDGWATER.

44 The Kopje Queen  
By Mrs. A. HEATHER THOMPSON.

45 In the Heat of the Day  
By ELIZABETH HART.

46 An April Morning  
By Miss H. F. STEWART.

47 Home from Market  
By JOHN MASTIN, R.B.A.

48 Thoughts  
By ALFRED USHER SOORD.

49 Evening  
By R. WHEELWRIGHT.  
Lent by Miss Browning.

50 The Lost Sheep  
By ALFRED USHER SOORD.

51 On Pleasure Bent  
By E. BENT WALKER.

52 Polperro  
By Miss JANET FISHER.

53 Winter's Ending  
By MARMADUKE FLOWER.  
Lent by Sir James Kitson, Bart., M.P.

54 Portrait of My Father  
By JOHN MASTIN, R.B.A.

55 "The harder matched, the greater victory"  
By Mrs. E. BOROUGH JOHNSON.

56 Jeanne, a Child of Brittany  
By LAURA B. S. CLUNAS.

57 In the Skittle Alley  
By Miss ANNIE E. SPONG.  
Lent by H. George Smallman, Esq.

58 The Cloud  
By TOM MOSTYN.

59 The Campo di Fiori, Rome  
By TREVOR HADDON, R.B.A.

60 A Street in Trastevere, Rome  
By TREVOR HADDON, R.B.A.

61 Major Lamorock Flower  
By NOEL FLOWER.

62 Mervyn  
By MARY E. LEVESON.  
Lent by Mrs. Alexander Sinclair.

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63 Spinning  
By GUY WILTHEW.

64 Little Annie Rooney  
By S. ISOBEL DACRE.

65 A Mother's Help  
By J. C. DOLLMAN, R.I.

66 The Young Widow  
By JOHN H. BACON, A.R.A.

67 The White Man's Burden

By URSULA WOOD.

Lent by Percy Fleming, Esq.

68 Paddington Canal

By VIGNOLES FISHER.

69 Portrait of Mrs. E. D. Stern

By LUKE FILDERS, R.A.

Lent by E. D. Stern, Esq.

70 Edric the Fisherman

By A. B. DONALDSON.

Edric the fisherman presents a salmon from St. Peter in token of the Consecration of Westminster Abbey.

"On the morning appointed for the Consecration of the original Monastery on the Isle of Thorns, at dawn, Bishop Mellitus prepares the anointing oil and utensils for the dedication, and comes with King Sebert to the new Church. At the door they are met by Edric, with the salmon in his hand, which he presents from St. Peter, in a gentle manner."

(See "Stanley's 'Memorials of Westminster.'")

71 " Soon as the evening shades "

By FRED. W. JACKSON.

72 The Mother.

By S. ISOBEL DACRE.

73 Lions—Sunset

By ARTHUR WARDLE.

74 The Symbol

By FRANK DICKSEE, R.A.

Lent by Thomas D. Galpin, Esq.

The scene is in an Italian Palace with its marble entrance and growing orange trees. The girls are returning gay and merry from a banquet, the beggar offers a crucifix. The first man is caught by the contrast between the dignity of Christ's sorrow and the frivolities of their gaiety. His face and attitude express his mental questioning. The others are careless.

75 A Veteran's Battle

By JOHN EYRE, R.B.A.

Lent by Leigh Heseltine, Esq.

This picture represents a scene in the Great Hall of the Royal Hospital at Chelsea, the home of the old soldiers who have fought the battles of their country.

The characters represented are portraits of men who fought in the Crimea, the Indian Mutiny, Canada and New Zealand. The flags were captured during the various campaigns since Waterloo.

76 September  
By PAUL PAUL.

77 Herod's Feast  
By T. M. ROOKE, A.R.W.S.

Herod, King of the Jews, made a great feast. All the barbaric luxury of the East, wine and fruit and flowers, rich robes and gorgeous stuffs excited the jaded feelings of the pleasure-loving tyrant; so that, when Salome danced before him, she did not find it difficult to induce him to reward her by the murder of her enemy, John the Baptist.

78 French Haymakers  
By ALLAN DEACON.

79 Thames at Chelsea  
By A. HOLLOWAY.  
Lent by Thomas Stirling Lee, Esq.

80 The Paisley Shawl  
By R. HEDLEY, R.B.A.

81 Tangiers—Embarking Bullocks  
By G. C. HAITÉ, R.I.

82 In an Apple Country  
By J. MILNER KITE.

83 From Ayr to Arran  
By RICHARD WANE.

84 Evening—Hammersmith Mall  
By FRED. F. FOOTTET, R.B.A.

85 Hard to Hold  
By FLORENCE PASH (Mrs. Humphrey).

86 Boats on the Thames  
By HENRY MUHRMAN.  
Lent by James S. Tullis, Esq.

87 An Orchard  
By REGINALD JONES.

88 A New Forest Glade  
By REGINALD JONES.

89 A Stream in the Forest

By REGINALD JONES.

90 Boats—Concarneau

By TERRICK WILLIAMS.

91 Twilight—Venice

By TERRICK WILLIAMS.

92 Blue Nets—Concarneau

By TERRICK WILLIAMS.

93 Ploughing—The First Gleam

By HORATIO WALKER, R.I.

The struggling oxen and the gaunt figure of the driver form a fine group outlined against the brilliant sky of an autumn sunset. It is a foreign scene—we seldom see oxen used for ploughing in England.

94 Pastures

By TERRICK WILLIAMS.

95 Over the Hills

By H. BELLINGHAM SMITH.

96 Gossiping Gaffers

By T. F. M. SHEARD, R.B.A.

A scene from the old country life of England that is passing away so rapidly.

These are simple labourers who have grown old in one village fairly content with their lot, knowing no other with which to compare it. They wear the smock-frock, now almost vanished from actual life, which was the traditional dress of the English country labourer, possibly from Roman times. We see them at leisure, cheerily gossiping under the apple blossom. It is a picture to make a town-dweller long for the fields, and, though country life is not always as charming as this, we can see from this picture that it has its attractions, which equal the more exciting pleasures of life in a great town.

97 The Sea at Biarritz

By L. HOLST.

Lent by S. Hope Morley, Esq.

The sea at Biarritz breaks in from the Atlantic. The waves are therefore great rollers, which are well shown in this picture, as they advance and retreat, tossing indignant protests.

98 Otium cum Dignitate

By J. MACWHIRTER, R.A.

## 99 The Heron

By BRITON RIVIERE, R.A.

Hawking was a favourite pursuit in old days when there was more marsh land in England than at present. The sportsman riding through the swamp is about to cast off the hawk, which will ascend rapidly and swoop down upon the heron which is the central spot in the picture. Note the great mass of cloud, and the wide expanse of sky which is the distinguishing charm of the Fen country.

## 100 A Friend in Need

By JOHN BRETT, A.R.A. (the late).

Lent by Charles T. Harris, Esq.

## 101 Children of the Chapel Royal

By WM. F. YEAMES, R.A.

## 102 Confession

By FRANK DICKSEE, R.A.

Lent by Lady Wantage.

## 103 The Evening Light

By ERNEST PARTON.

Evening light in England is a favourite subject with painters and poets. There is a solemnity and a peace, a mingling of sadness and joy, which appeals to human sympathy.

## 104 Distribution of S. African Medals on the Horse Guards' Parade

By ERNEST CROFTS, R.A.

Lent by HIS MAJESTY THE KING.

## 105 Paris—A Torchlight Procession

By J. P. B. BEADLE.

## 106 Goose Girl

By VAL PRINSEP, R.A.

Lent by The Corporation of Liverpool.

This is no common village girl set to mind the silly-looking geese and see that they do not stray too far over the desolate common. It must be the 'princess' of the fairy tale, sent out as goose-girl by her cruel stepmother. She has forgotten all about her charges, and is lost in a dream of happier days that are gone.

## 107 Near Dartmoor

By ANNETTE ELIAS.

## 108 The Railway Station

By W. P. FRITH, R.A.

Lent by Jas. Gresham, J.P., M.I.C.E.

A familiar, yet unfamiliar scene. We all know the hurry and bustle of the busy railway station. But here we have a picture of railway travelling in its earlier days. The luggage is being piled on the roofs of the carriages as it used to be on the coaches. The gentleman and his valet, the anxious mother, the cabman demanding a larger fare, the soldier, the sailor, the game-keeper and his dogs, the debtor arrested as he is stepping into the train, all find their place in this picture.

## 109 Toilers of the Deep

By HAROLD KNIGHT.

## 110 Glorious Woods and Meadow Green

By J. W. NORTH, A.R.A.

## 111 The Golden Gate

By J. MACWHIRTER, R.A.

## 112 A Squally Day off Swanage

By JOHN BRETT, A.R.A. (the late).

Lent by Charles T. Harris, Esq.

## 113 Water Meadows

By LESLIE THOMSON.

A scene made up of common things. A few ragged trees, a stretch of grass, a winding road and distant hills. Seen through the artist's eye, they appeal to our human sympathy and stir up memories and hopes.

## 114 Fruit Weighing—Southern Italy

By WALTER McLAREN.

## 115 Last Glow

By JOSÉ WEISS.

Lent by Messrs. Wm. Marchant &amp; Co.

## 116 A Soldier's Return

By MARCUS STONE, R.A.

Lent by Messrs. Raphael Tuck &amp; Sons.

## 117 Low Tide—Southwark

By HERBERT MARSHALL, R.W.S.

This painter set himself the task of showing Londoners how much beauty lay close at hand in their own smoky city, and especially in their river and its busy life. Probably most of those who look at this picture have seen the view it represents. Have they ever before been struck by its beauty?

117A Rest, Rest  
By F. SMALL (Mrs. Derick Hardy)

118 The Sphinx at Midnight  
By FRANK DILLON, R.I.

119 Entrance to Harbour, Messina  
By EDWIN HAYES, R.H.A.

120 Summer  
By ELEANOR STEWART WOOD.

121 The Two Dogs  
By CARTON MOORE PARK, R.B.A.

122 Ruminating  
By J. T. NETTLESHIP (the late).  
Lent by the Executors of the late J. T. Nettleship.

123 On Scoulton Mere  
By W. J. LAIDLAY, R.B.A.

124 Joseph sold to the Ishmaelites  
By HARRY R. MILEHAM.

125 A Wayside Inn  
By DAVID CARR.

126 La Louve  
By WINIFRED AUSTEN.

127 Eve  
By W. ALISON MARTIN.

128 Early Autumn  
By WALTER FOWLER, R.B.A.

129 Polar Bear ("Into the silent sea")  
By J. T. NETTLESHIP (the late).  
Lent by the Executors of the late J. T. Nettleship.

130 Playmates  
By HARRY E. J. BROWNE.

### On the Columns.

131 A Case of Six Miniatures  
By Miss E. BALDWIN WARN.

132 Miniatures: (a) Portrait of a Lady, (b) Susan,  
daughter of Rev. Charles Crawley (after Sir  
W. Ross R.A.)  
By Miss EDITH KEMP WELCH.

133 Study of a Girl  
By Miss L. H. LUKER.

134 Gertie Field  
By Miss L. H. LUKER.

135 The Rose Garden  
By PETER LESLIE.

136 Nancy  
By PETER LESLIE.

137 Girl in White Dress  
By AMY SAWYER.  
Lent by Mrs. Freeman.

138 The Pool, Bushey  
By E. GULLAND.

139 A Study in Sunshine  
By Miss ELSIE HIGGINS.

### Screen A.

140 The St. Bernard  
By Miss E. ELEANOR MILNER.

141 The Devil's Punch Bowl  
By NORMAN HIRST.

142 Suspense—A Sleeping Bloodhound  
By Miss E. ELEANOR MILNER. *(after LANDSEER)*

143 A Little Cottage Girl  
By E. GULLAND.

144 Fancy Free  
By NORMAN HIRST.

145 Fancies  
By E. GULLAND.

146 The Pride of Life

147 A Harrow Gipsy *(after ROMNEY)*  
By Miss E. ELEANOR MILNER.

148 "Hark! Hark! the Lark"  
By MOLLY B. EVANS.

149 Glen Derry, Mar Forest  
By B. J. OTTEWELL, H.R.I.  
Lent by the Duke of Fife, K.T.

150 Touchstone and the Shepherd  
By JOHN EYRE, R.B.A.

### Screen B.

151 Beatrice ("Dear Lady Disdain")  
By A. PAYNE GARNETT.

152 The Village Clockmaker's Child  
By M. A. SLOANE.

153 Street Singers  
By TOM BROWNE, R.I.

154 A Cornish Cornfield  
By Mrs. WESTLAKE.

155 The Winding Brook  
By S. J. LAMORNA BIRCH.

156 Ploughing  
By ELEANOR RAMSAY.

157 Sunday—Isle of Marken  
By TOM BROWNE, R.I.

158 "At eventide there shall be light"  
By B. W. LEADER, R.A.  
Lent by E. North Buxton, Esq.

159 Pool at Whitby  
By ALBERT GOODWIN, R.W.S.  
Lent by the Victoria & Albert Museum, S. Kensington.

160 Late Evening  
By ARCHIE MACGREGOR.

161 Allington Castle  
By ALBERT GOODWIN, R.W.S.  
Lent by the Victoria & Albert Museum, S. Kensington.

162 A Glimpse of the Highlands  
By WELLWOOD RATTRAY, A.R.S.A. (the late).  
Lent by Mrs. Wellwood Rattray.

163 Gipsy Encampment  
By J. W. NORTH, A.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

This group of pictures help town people in Nature study, and show them how often it reflects their own thoughts and moods. In No. 163 they might feel how much more there is in themselves than they

realize; how much is undefined and mysterious. In No. 161 they feel how something kinder than themselves overgrows their failures. In No. 159 they feel that as darkness deepens, other beauties grow clear; that sorrow has its light. In the other smaller pictures there is a reflection of the passions which, in their strength, make ruin and storm and colour.

164 Bettys-y-Coed

By B. W. LEADER, R.A.

Lent by the Victoria & Albert Museum, S. Kensington.

165 Spjolden

By ANNA RICHARDS.

166 On the Hjornud Fjord, Norway

By ANNA RICHARDS.

167 Proclaiming the King

By F. D. MILLET.

168 First on the Antarctic Continent

By G. HILLYARD SWINSTEAD, R.B.A.

Mr. C. E. Borchgrevink, F.R.G.S., Commander of the British Antarctic Expedition, 1898-1900, on his reaching farthest South, 78.50. The Expedition was presented with the Union Jack by the Prince of Wales (then Duke of York) and this was the first flag ever hoisted on the Antarctic Continent. The Expedition was equipped by Sir George Newnes, Bart., M.P. Borchgrevink and his brave followers were the first Expedition to set foot on that unknown ice-bound continent. They spent 14 months there, completely isolated, 2,500 miles from civilization, and during that time neither relief-ship nor succour could reach them. Future generations will look back with pride on men like Borchgrevink, the pioneers of scientific discovery, adventure and enterprise. This picture represents Borchgrevink at the farthest point reached by him. Every detail of the picture, from the costumes to the skisledges and equipment and dogs, was painted from the outfit actually in use at the time, and the picture was painted immediately on the explorer's return. Borchgrevink looks out of the picture, with worn penetration in his eyes, and his favourite dog, Zembla, looks up at his master with wistful, longing eyes, from under his shaggy brows; others wait his bidding on the frozen ground, and one has fallen.

168A

Knife and Cap used by the explorer Borchgrevink in the Expedition of the "Southern Cross" to the Antarctic, 1898-1900, and painted in this picture.

## Screen C.

169 The Bell Inn, Holborn

By PHILIP NORMAN.

The Bell Inn, Holborn, is first mentioned in a deed of the year 1538. The galleried portion was probably built in the latter half of the seventeenth century. Here an important coaching business was carried on, and in the years immediately preceding the advent of railways, the proprietors being Messrs. B. W. and H. Horne, the most famous coach owners in London, except Mr. William Chaplin. It was finally closed in September, 1897, being then the last galleried inn in London on the Middlesex side of the river.

170 Mont St. Michel

By A. B. DONALDSON.

171 Holywell Street

By PHILIP NORMAN.

This narrow lane was, to a large extent, composed of houses dating from the seventeenth century. It was so called after a well of water which was once famous. On the front of a house, No. 36, on the south side, was a half-moon, in wood, carved and gilt, one of the last shop signs left in London. An effort was latterly made to rename the street Booksellers' Row. Occupied chiefly by booksellers, it extended parallel with the Strand from St. Clement Danes to St. Mary-le-Strand, and was demolished in 1901-2.

172 Lady Chapel and Apse, Bourges Cathedral

By T. M. ROOKE, A.R.W.S.

173 The Western Porches of Bourges Cathedral

By T. M. ROOKE, A.R.W.S.

174 North Transept, Troyes Cathedral

By T. M. ROOKE, A.R.W.S.

175 Back of Old Queen's Head Inn, Southwark

By PHILIP NORMAN.

This old inn was on the site of a house called the "Crowned" or "Cross Keys," which in 1529 was used as an armoury or store-place for the king's "harness." In 1558 it still retained its old sign, for Richard Westray, ale brewer, bequeathed to his wife Joane "the 'Cross Keyes' with the brewhouse garden and stable as it is now newly builded by his son Thomas." In 1634 it had been renamed the "Queen's Head," and the owner was John Harvard of Emmanuel College, Cambridge, who afterwards migrated to America and gave his name to Harvard University, Massachusetts. About this time it was frequented by

carriers, as we learn from John Taylor, the "water poet." There was a great fire in this part of Southwark in 1676, but the "Queen's Head" escaped it. The main building was pulled down towards the end of 1895, when it was found to be of half-timbered construction, and evidently very old. A galleried portion in front, also of considerable age, remained till Midsummer, 1900.

176 Westminster, from Charing Cross  
By HUBERT MEDLYCOTT.  
Lent by E. D. Stern, Esq.

177 An Old Orchard  
By TOM BROWNE, R.I.

178 The Rathaus of Rothenberg  
By ELIAS BANCROFT, R.C.A.  
The Rathhaus or Council House may be considered to correspond to our Town Hall. This is a most beautiful piece of German mediæval architecture.

179 Entrance to Queen's College, Oxford  
By J. FULLEYLOVE, R.I.  
Lent by the Victoria & Albert Museum, S. Kensington.

180 Magdalen College, Oxford  
By J. FULLEYLOVE, R.I.  
Lent by the Victoria & Albert Museum, S. Kensington.

181 Interior of York Minster  
By T. H. CRAWFORD, R.S.W.

### SMALL ROOM.

The pictures in this room are painted by artists whose works bear a certain family likeness.

These painters are characterized by much reverence for the sobriety and intimacy of feeling of the old masters, which they apply in their treatment of the subject-matter of to-day.

Believing that contemporary English Art was being unduly subordinated to the theories in vogue at the moment with continental teachers, these young painters turned to the study of the beautiful workmanship of the English Masters of the 18th and early 19th centuries, against whose degenerate successors the Pre-Raphaelites had made a necessary but exaggerated protest. Their choice of subject may strike us as somewhat modest, and even in itself uninteresting, but their work shows a respect for beauty. Beauty does not lie so much in the thing itself as in the manner of seeing and presenting it. It is a greater thing for

artists to show us how to see beauty in the ordinary life around us than to serve as illustrators of the imaginings of poets and novelists. In landscape the range is necessarily wider, and we see the same careful study and observation working under the command of an emotional perception aroused by the scene.

The landscape art of Turner and Constable had faded into rather indolent appreciation of nature from the point of view of the sportsman who loves the open air. These artists are prominent among those who have restored landscape to its great place in Art.

The larger number of the pictures hung in this room are painted by artists who exhibit at the New English Art Club. The others are by artists exhibiting at the International.

182 Acomb Street, Manchester  
By FRANCIS DODD.

183 Portrait of Mr. Edward Wren.  
By FRANCIS DODD.

184 A Ruined Mosque, Ronda  
By FRANCIS DODD.

185 Robin Hood's Bay  
By D. S. MACCOLL.

186 The Blue Dress  
By Mrs. AMBROSE McEVoy.

187 Procession dans une Eglise Espagnole  
By A. LEGROS, R.E.  
Lent by The Committee of the Free Public Library  
and Art Gallery, Paisley, N.B.

188 Portrait of Cardinal Manning  
By A. LEGROS, R.E.  
Lent by The Committee of the Free Public Library  
and Art Gallery, Paisley, N.B.

189 Shepherd and Sheep in a Turnip Field  
By MARK FISHER.  
Lent by J. Staats Forbes, Esq.

190 Portrait of Mr. Henry Burge  
By FRANCIS DODD.

191 Burton Road, Didsbury  
By FRANCIS DODD.

192 Portrait of the late John Polson  
By A. LEGROS, R.E.  
Lent by The Committee of the Free Public Library  
and Art Gallery, Paisley, N.B.

193 Portrait of Blind John  
By FRANCIS DODD.

194 The Bath  
By W. ROTHENSTEIN.

195 Chalk Cliff, Sussex  
By MARK FISHER.  
Lent by J. Staats Forbes, Esq.

196 Emmaus  
By WILLIAM STRANG, R.E.  
"And they constrained him, saying, Abide with us: for it is toward evening and the day is now far spent. And he went in to abide with them. And it came to pass, when he had sat down with them to meat, he took bread, and blessed it and brake, and gave to them. And their eyes were opened, and they knew him."

197 Portrait Head  
By WILLIAM STRANG, R.E.

198 Portrait Head  
By WILLIAM STRANG, R.E.

199 Portrait Head  
By WILLIAM STRANG, R.E.

200 Portrait Head  
By WILLIAM STRANG, R.E.

201 Water Frolic  
By MARK FISHER.  
Lent by W. H. Wood, Esq.  
The sunny English landscape, with the boys bathing brings out the artistic powers in a way that at once wins our admiration. The natural enjoyment of the boys in their water frolic, when the sun shines on this beautiful summer afternoon is so exquisitely rendered that we feel the very breath of the country air and almost hear their ringing shouts.

202 Portrait of Charles Conder  
By Wm. ROTHENSTEIN.  
Lent by J. G. Legge, Esq.

203 Portrait of Mr. Fisher  
By FRANCIS DODD.  
Lent by E. T. Scott, Esq.

204 Fountain at Alhambra, Granada  
By FRANCIS DODD.

## 205 Jonquils

By P. W. STEER.

Lent by W. H. Wood, Esq.

This is a study of lamplight effect, but it is more than a mere study, it is a *picture*, stamped with an underlying sentiment of its own. The jonquils star the composition with a pleasantly decorative effect, and the blue spaces of night, through which one surmises vague lights that speak of London Town, give a certain solemnity and suggestiveness to the work. A curtainless window at twilight often throws on our walls more wonderful decorations than shuttered connoisseurs can boast!

## 206 Portrait of Mr. William Smart

By FRANCIS DODD.

## 207 Canal and Bridge

By F. MURA.

Lent by J. Staats Forbes, Esq.

## 208 Sea-side Parade

By HENRY MUHRMAN.

Lent by J. Staats Forbes, Esq.

## 209 The Shepherd

By DAVID MUIRHEAD.

## 210 The Sewing Class

By HUGH CARTER.

Lent by Seth Taylor, Esq.

The charm of the scene is tenderly felt and expressed in this picture. In the centre of the room stands a small girl, and grouped around her are her schoolmates busy sewing. The light filtering through the white curtains gives the painter a problem which he has solved delightfully.

## 211 Market Place in Munich

By HENRY MUHRMAN.

Lent by James S. Tullis, Esq.

## 212 Fête Champêtre

By CHARLES CONDER.

Lent by Messrs. Carfax &amp; Co., Ltd.

## 213 Silk Painting "1827"

By CHARLES CONDER.

Lent by Messrs. Carfax &amp; Co., Ltd.

## 214 The Convalescent

By J. M. WHISTLER.

Lent by Dr. John Macintyre.

## 215 Bunch of Grapes

By C. SHANNON.

Lent by J. Staats Forbes, Esq.

The great charm of this picture lies in the exceedingly happy skill with which the lines of the composition are interwoven into a frankly decorative composition, while the picture maintains a subtle beauty of pensive expression that touches us with a sense of a human tenderness that no mere decoration could convey. Story or incident we may not find here, but its careful abstractness is its chief fascination. It is "painted poetry," and, as Poe defined abstract emotion as the chief requirement for poetry, so this artist chooses to paint only a mood of reverie as difficult to locate as the emotion aroused by music, and as haunting. It is a scene that seems more present 'to the mind's eye' than to our everyday senses.

## 216 Yarmouth

By T. F. GOODALL.

Lent by Thomas Stirling Lee, Esq.

## 217 Chess Players

By W. ORPEN.

Lent by J. Staats Forbes, Esq.

## 218 The Seine Valley

By ROGER E. FRY.

## 219 The Lost Piece of Money

By DAVID MUIRHEAD.

Lent by Messrs. Carfax &amp; Co., Ltd.

A fine rendering of a subject which is old but will be true to life so long as money takes a leading part in our existence. The artist makes us feel the perplexity of the moment which he has accentuated in the drawing of the face and hands of the girl. The quiet candle-lit interior forms a beautiful background to the scene, and gives the painter an opportunity of showing considerable skill in handling, combined with much feeling and sincerity.

## 220 At the Window

By DAVID MUIRHEAD.

## 221 The Cotswold Hills

By P. W. STEER.

Lent by C. K. Butler, Esq.

## 222 The Undiscovered Country

By A. S. HARTRICK.

## 223 Brentford

By BERNHARD SICKERT.  
Lent by C. K. Butler, Esq.

## 224 The Mill

By DAVID MUIRHEAD.  
Lent by C. K. Butler, Esq.

## 225 Girl at Piano

By Mrs. AMBROSE McEVoy.  
Lent by Professor Brown.

In its subdued and reticent color, and great, though unobtrusive, skill, this picture is a good example of the school of interior painters now working in our midst, whose work shews great love and understanding of the old Dutch domestic painters of two centuries ago. The ordinary scene becomes invested with a quiet dignity through the faithfulness and sensitiveness with which it is observed.

## 226 The Rainbow

By P. W. STEER.  
Lent by C. K. Butler, Esq.

This masterly and forceful picture gives one an extraordinarily keen sense of a painter's emotion at the great spectacle of sunlight suddenly breaking over a landscape, best described in the old masters' phrase "an extensive prospect." The handling of the paint is very violent in parts, and of the nature and detail of the country side the artist scarcely tells us much, but the *reality* of the scene as a whole is astonishingly convincing, and he has let little truths go for the chance of grasping the great truths. In the National Gallery we may see a similar kind of composition and effect by Rubens, but while the elder artist tells us much more about the nature of things, his illumination is a somewhat thin and smoky thing compared with the brave glitter of this modern picture. Of course we must remember that the old masters painted their outside pictures indoors, and that time has toned down their colour.

## 227 Tivoli Gardens

By ROGER E. FRY.  
Lent by Mrs. Sanger.

This artist presents a peculiar figure among his contemporaries, as he is almost alone in his very great respect for what is called 'classic tradition'—those laws which governed the landscape art of Claude and Poussin, and which came into English art with Wilson and Turner. In such a happy instance of this tradition as the present picture, there is a sober charm about the carefully rhythmical lines of the composition that affects us like a poet's daydream of some 'lost Avallon' where ponds are always still and where nature knows not the stress of change and weather.

228 A Girl Reading  
By Mrs. AMBROSE McEVoy.

229 Hampstead Heath  
By HENRY MUHRMAN.  
Lent by J. Staats Forbes, Esq.

230 Shepherd and Sheep  
By S. R. K. DUFF.  
Lent by J. Staats Forbes, Esq.

231 Old Paris  
By A. JAMIESON.  
Lent by J. Staats Forbes, Esq.

The charm of Parisian architecture is in its uniformity, as the charm of London's lies rather in a whimsical diversity. In this glimpse of a characteristic bit along the Seine side, the artist has not lingered on the curiosity of its life, but rather suggested, in the formal arrangement of the old houses, that air of peacefulness and leisure which makes this odd corner of Paris a sufficient contrast to our own toiling and grimy shores of the Thames.

232 Blossom  
By CHARLES CONDER.  
Lent by J. G. Legge, Esq.

233 The Rent in the Gown  
By HENRY TONKS.  
Lent by J. Staats Forbes, Esq.

234 Portrait  
By HENRY TONKS.  
Lent by Professor Brown.

235 Cheetwood Lane  
By FRANCIS DODD.

236 Hampton Court  
By D. S. MACCOLL.  
Lent by E. J. Van Wisselingh, Esq.

This beautiful drawing of a summer's evening at Wren's old Palace on the Thames, breathes the very air of the place,—an air of stateliness grown old and a little faded, and so of a beauty that has in it a hint of melancholy and resignation. This feeling is finely expressed in the face of the old lady pensioner whom we see taking her accustomed evening walk. Everything about Hampton Court has an antique grace, and the artist has chosen the hour when its old-world spell holds the air most potently. His pencil seems to

have played with the details of the architecture, so light is his touch, but on considering it a little we find that his method wonderfully gives the suave beauty of the tranquil classic style of which Wren was the great master.

237 Lago Maggiore  
By H. B. BRABAZON.  
Lent by Robt. Hutchison, Esq., M.D.

238 Portrait of Mr. Charles Logan  
By FRANCIS DODD.

239 View in Hildersheim  
By W. ROTHENSTEIN.

240 Poplars  
By D. S. MACCOLL.  
Lent by E. J. Van Wisselingh, Esq.

241 The Toilet  
By HENRY TONKS.  
Lent by J. G. Legge, Esq.

242 Cattle Market in Spain  
By WM. ROTHENSTEIN.  
Lent by T. N. Legge, Esq.

A Spanish scene with a grey and cloudy sky, which makes an interesting contrast to the brilliant sunshine and shadow of the Spanish picture above it. The silver-grey atmosphere is one of the chief charms of the picture, the black cloaked figures of the men, the waiting cattle and the cold grey hills beyond the town combine to make a scene which is impressive in its simplicity.

243 Gate of Bull Ring, Ronda  
By FRANCIS DODD.

Ronda is an old Spanish town, perched up on the summit of romantic cliffs. The town is famous for its beautiful gateways and this gate of the bull-ring is one of the finest. The artist has beautifully drawn the detail of the entrance, and has besides succeeded in making a picture of the sunlight and shadow which play about this corner of an old Spanish town.

244 Portrait of Mr. James Boojum  
By FRANCIS DODD.  
Lent by E. T. Scott, Esq.

245 View in Hildersheim  
By W. ROTHENSTEIN.

246 Clouds and Green Canopy

By S. D. MACCOLL.

Lent by J. G. Legge, Esq.

247 Pavilion on the Links

By MUIRHEAD BONE.

248 Abbaye de Thelème Water Fête

By S. D. MACCOLL.

Lent by J. G. Legge, Esq.

249 Venice

By H. B. BRABAZON.

250 Cowes

By P. W. STEER.

Lent by J. G. Legge, Esq.

### Screen.

251 Portrait of a Beggar

By WM. ROTHENSTEIN.

Lent by T. N. Legge, Esq.

252 Portrait (C. Shannon and W. Ricketts drawing)

By W. ROTHENSTEIN.

253 The Press Yard, Newgate

By MUIRHEAD BONE.

254 The Shop

By MUIRHEAD BONE.

255 Portrait (Head)

By A. E. JOHN.

Lent by W. Rothenstein, Esq.

256 Portrait (Head)

By W. ROTHENSTEIN.

257 La Morte dans le Poirier (Le Bonhomme Misérè)

By A. LEGROS, R.E.

Lent by The Committee of the Free Public Library and Art Gallery, Paisley, N.B.

258 La Morte, et le Bucheron

By A. LEGROS, R.E.

Lent by The Committee of the Free Public Library and Art Gallery, Paisley, N.B.

259 Le Souper Chez Miserès  
 By A. LEGROS, R.E.  
 Lent by The Committee of the Free Public Library  
 and Art Gallery, Paisley, N.B.

260 Portrait of Mr. G. F. Watts, R.A.  
 By A. LEGROS, R.E.  
 Lent by The Committee of the Free Public Library  
 and Art Gallery, Paisley, N.B.

261 La Morte du Vagabond  
 By A. LEGROS, R.E.  
 Lent by The Committee of the Free Public Library  
 and Art Gallery, Paisley, N.B.

This etcher's work is worthy of much study, as his has been a most potent influence among many of the artists in this room. M. Legros' art has always a very serious strain in it, a sort of noble austerity that commands the mind even where it may not flatter the eye. He shows us, as in a vision, man's life, with its brooding tragedy, that is redeemed from utter sadness by the dignity there is in things fitting and inevitable.

This old vagabond who

"Fears no more the heat o' the sun  
 Nor the stormy wintry rages"

has come to the end of his old wanderings on a day of storm, that has found him crouching like some poor animal under an old tree, as naked and defenceless to the blast as himself. To this obscure Lear, Death comes as the Friend he appears sometimes in old German legend.

262 Portrait of Sir E. J. Poynter, P.R.A.  
 By A. LEGROS, R.E.  
 Lent by The Committee of the Free Public Library  
 and Art Gallery, Paisley, N.B.

263 Les Chantes Espagnoles  
 By A. LEGROS, R.E.  
 Lent by The Committee of the Free Public Library  
 and Art Gallery, Paisley, N.B.

264 The Grand Canal, Venice  
 By ROGER E. FRY.

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265 Sussex Downs  
 By JAMES CHARLES.  
 Lent by Thomas Stirling Lee, Esq.

266 Heard at the Exhibition ("Punch" Drawing)  
 By TOM BROWNE, R.I.

## UPPER GALLERY.

267 Haddon Hall  
By DUNCAN MACKELLAR.

268 My Lady Bountiful  
By JOHN LOCHHEAD.

MR. G. F. WATTS, O.M., R.A.

On this wall are hung several paintings by Mr. Watts, whose work stands almost by itself at the present day. In technique and idea, Mr. Watts is one of the 'old masters.' His aim, like theirs, has been to clothe noble ideas in heroic form, and in this he differs from painters like Rembrandt, who seek to ennoble outwardly mean subjects by the spiritual beauty emanating from them. Over Mr. Watts "broods like the day" a sense of the responsibility which Art owes to Humanity, and this sense is so rare among modern artists that we cannot value too highly works which, if at times falling short of their intention, are yet always eloquent of the artist's belief in his high calling.

269 Found Drowned  
By G. F. WATTS, O.M., R.A.

270 Faith (Sketch for a larger picture)  
By G. F. WATTS, O.M., R.A.

Faith represented as richly clad, with one foot in the midst of blood and broken flowers, and with a sword,—yet looking up as if seeing invisible peace.

271 Jacob and Esau  
By G. F. WATTS, O.M., R.A.

Jacob, the thoughtful, patient, and now prosperous brother, meets the careless, generous, impulsive Esau whom he had cheated and wronged. The artist represents the contrast between the shame and abasement of the wrong-doer, conscious of sin, and the forgetful forgiveness of the untutored elder brother.

272 The Angel of Latter Judgment  
By ARCHIE MACGREGOR.

Time is at hand. Judgment overtakes Time and Death. Judgment is here shown overwhelming the world. It is clad in light, it holds the scales and the hour-glass as it moves onward.

## 273 The Desert

By HOLMAN HUNT, H.R.B.A.

Lent by Sir Kenneth Muir Mackenzie, K.C.B.

"The shadow of a great rock in a weary land."

This beautiful water-colour drawing represents the wilderness of Gizeh, in Egypt, and was painted between 1854 and 1865. Mr. Holman Hunt studied much in Palestine, and painted many well-known pictures representing events in the Life of our Lord, such as: "The Light of the World," "The Flight into Egypt," "The Carpenter's Shop." He lived in a tent, amongst the Arabs, for many months at a time, and became familiar with those desert scenes which he has reproduced so faithfully in pictures like "The Scapegoat" and the one now before us.

It is of interest to note here an example of nature's protective colouring: the gazelles are scarcely distinguishable from the sand.

## 274 The Messenger

By G. F. WATTS, O.M., R.A.

## 275 On the Eve of Palm Sunday

By ARTHUR HUGHES.

Lent by Thomas L. Devitt, Esq.

This is a scene in English country in early spring. The child is picking sprays of blossoming palm, and the donkey, with its foal, suggests to us our Lord's ride into Jerusalem, on the first Palm Sunday, nearly two thousand years ago.

## 276 Under which King?

By G. F. WATTS, O.M., R.A.

Wealth and labour march across the world. Wealth is thoughtful, worn and weary as he clutches his gain. Labour, carrying his tools, is strong, open-eyed, and fearless. These two forces divide the world. The artist asks the question "Under which King" we will serve? Both labour and riches have their work to do in the world. May we not also ask them the question "Under what King" they are serving? Are they serving themselves or the common good?

## 277 Youths and Girls

By SIMEON SOLOMON.

Lent by the Rev. Canon Hichens.

## 278 Endymion

By G. F. WATTS, R.A.

Lent by Russell Rea, Esq., M.P.

Cynthia, or as she is often called, Selene, the goddess of the Moon, bends down from heaven to awaken her lover Endymion. He has fallen into a magic sleep which has endured for a hundred years, and from which nothing may arouse him save a kiss from the lips of his beloved.

## 279 The Dying Knight

By ARTHUR HUGHES.

Lent by Mrs. Quintin Hogg.

A knight mortally wounded in battle is carried by his esquires and pages to take his farewell look at the setting sun, whose sign he bears on shield and helmet. The peaceful autumn landscape, with harvested sheaves and fading foliage, makes a setting fit for the close of life, and the motto on the frame expresses the thankfulness of the happy warrior who has fought a good fight and has finished his course.

## 280 Death and the Soul

By ANNA RICHARDS.

Death mounted on his pale horse snatches the soul of a youth from his sorrowful friends.

The Soul, coming to the edge of the river of Death, shrinks back afraid, as his foot sinks in the cold tide. He looks not up to see the radiance of Eternity which shines before him across the dark waters, nor to see the kind face of the Messenger who would bear him away from the dark clouds of suffering across into that glory.

Look up, not down—cling not to things of earth  
And lo! the sea shall not engulf thee, and the light  
Of God's great Love shall wrap thee.

## 281 Enid and Geraint

By ARTHUR HUGHES.

Lent by Thomas L. Devitt, Esq.

## 282 Proud Maisie

By ELEANOR F. BRICKDALE, A.R.W.S.

“Proud Maisie is in the wood,  
Walking so early;  
Sweet Robin sits on the bush,  
Singing so rarely.”

283 The House of Wrath—Intemperance (Sketch for  
a larger picture)

By G. F. WATTS, O.M., R.A.

## SCOTTISH SCHOOL.

Many diverse examples of the different ideals of Scottish Art may be seen on this wall.

Between the scholarly imitative art of Sir Noel Paton, with its almost photographic presentation of detail, and the excited impressionism of Mr. McTaggart, whose picture “On the Esk” (No. 313) is an attempt to make us feel the glint of the Borderland sunshine and to paint the very wind itself, lies the whole range of modern painting.

We may, however, note the refined sense of colour, and the dignity of representation, as seen in the works of Mr. Orchardson (No. 289) and Mr. Lorimer (No. 295), and the insistence on arbitrary arrangement to effect a decorative whole which marks the works of the Glasgow School. In Mr. Henry's "Portrait of the Hon. Mr. Justice Darling" (No. 306), and in the landscapes of Mr. Reid Murray (No. 319) and of Mr. D. Y. Cameron (No. 303), we see these qualities very strongly marked.

From the times of Jamesone and Raeburn, Scottish artists have always possessed a strong feeling for rich and harmonious colour, and have excelled in rendering the relation of colours, the effect of one colour on another.

**284 Luther at Erfurt**

By SIR NOEL PATON (the late).

Lent by Robert H. Brechin, Esq.

This interesting picture shows Martin Luther in his young days, when he studied at first in the university, and later in the Augustinian Monastery, at Erfurt, about 1505. We see him surrounded by the emblems of that Church which he was soon to leave, and the Epistle to the Romans, which he studies so intently, awakens in him those doctrinal convictions which aroused him later to the struggle of the Reformation.

Note, side by side, the skull, an emblem of mortality, and the crucifix, with its promise of eternal life. The fervour of the reformer in discerning the truth direct from the word of God is well shown.

**285 Autumn Landscape**

By HENRY MORLEY.

**286 Helmsdale Harbour**

By R. W. ALLAN, R.W.S.

Lent by J. Staats Forbes, Esq.

**287 Barn-door Fowls**

By GEORGE PIRIE.

**288 Summer Landscape**

By JOHN HENDERSON.

A delightful picture, making one feel the cool breeze that tempers the midsummer heat.

"He comes attended by the sultry hours  
And ever-fanning breezes."—Thomson.

**289 The Doves**

By W. Q. ORCHARDSON, R.A.

Lent by James Murray, Esq.

290 A Rustic Playground

By HARRY SPENCE.

291 View in Venice

By Wm. PATRICK WHYTE.

292 Tapestry Workers

By ALEXANDER MANN.

Lent by John Wordie, Esq.

A scene in a Paris workshop, where the art of upholstering is carried to a high pitch. Anyone who can visit the Wallace Collection in Hertford House will realise how much skill and taste our French neighbours have brought to the covering of their chairs and sofas.

293 Tangiers

By R. W. ALLAN, R.W.S.

Lent by John Wordie, Esq.

294 Thunderclouds over the North Sea

By GEORGE OGILVY REID, R.S.A.

295 Portrait of the late Prof. Lorimer

By J. H. LORIMER, R.S.A.

Lent by Mrs. Lorimer.

296 Cromwell's Remorse

By GEORGE OGILVY REID, R.S.A.

This picture may be taken as an illustration of a scene in "Woodstock," the novel by Sir Walter Scott. Cromwell is represented as standing before a portrait of King Charles I., wrapt in contemplation of his fallen adversary. His daughter seeks to draw him away, for she is aware that the sight of this picture recalls to his memory the struggle of the past and awakens in his soul the mingled passions of hatred and pity.

297 Prince Charlie's Parliament

By J. B. MACDONALD, R.S.A.

Lent by George Methven, Esq.

"While Prince Charles was in hiding, a suspicious individual was seen approaching the hut where he lay concealed. The three men who attended the Prince immediately held a council of war, when it was resolved that the man should be put to death without ceremony. Prince Charles remonstrated against their decision, when one of them, turning round, said, 'He must be shot; you are the King, but we are the Parliament: we will do as we choose.' Fortunately the unknown person walked past without perceiving there were people in the hut."

## 298 Moonlight on the Bay

By CHARLES H. MACKIE, A.R.S.A.

This bay is on the Yorkshire coast, but the picture's interest is not at all a topographical one, but rather is concerned with the beautiful swirl of clouds around a moon that shines just as beautifully down on Lambeth or Whitechapel, as it does on this remote spot. Only a peacefully sleeping sea-coast is perhaps a more fitting carpet for the dance of the moonlit clouds, than the roofs and chimney pots of London could be.

“The moon doth with delight

Look round her when the heavens are bare;

Waters on a starry night,

Are beautiful and fair.”

## 299 Stirling

By A. K. BROWN, A.R.S.A.

This picture represents the ancient and picturesque city of Stirling as it may be seen any summer evening on the bank of the winding Forth. The most remarkable feature of this town is its castle hill, a steep wall of rock which rises to a height of 420 feet above the sea. The citadel which crowns it dates from immemorial antiquity, and it is here that many a king of Scotland has held his court. Indeed, Stirling possesses a wealth of historic memories, and has been the scene of innumerable combats and sieges in the old times.

## 300 Among the Wild Flowers

By J. MORRIS HENDERSON.

## 301 Watering Horses—1st Royal Dragoon Guards

By WILLIAM KENNEDY.

Lent by David McLardie, Esq.

## 302 Music

By G. G. ANDERSON.

A simple dignified composition which depends on its effect for broad masses of colour harmoniously placed. A girl, playing a mandoline, sits in the foreground, behind her another girl listens to the music, while a child with a flute, in the background, completes a composition which is evidently inspired by the great decorative pictures of the old Italian masters.

“Can any mortal of earth's mould

Breathe such divine enchanting ravishment.”

—Milton.

## 303 The White Rose

By KATHERINE CAMERON, R.S.W.

## 304 Village Ale House

By F. H. NEWBERY.

Lent by the Hon. Mr. Justice Darling.

305 Flowers  
By STUART PARK.  
Lent by Dr. John Macintyre.

306 Portrait of the Hon. Mr. Justice Darling.  
By GEORGE HENRY, R.S.A.  
Lent by the Hon. Mr. Justice Darling.

307 Braxfield  
By D. Y. CAMERON, R.E.

308 The Bride  
By D. Y. CAMERON, R.E.

309 Blue Bells  
By HARRINGTON MANN.  
Lent by James Ferguson, Esq.  
This is a little spring idyll, the merriness and actuality of which few visitors are likely to overlook. The bonny blue-bells have been wonderful treasure trove to our sunny little maiden.

310 Watering Horses  
By T. CORSON MORTON.  
Lent by John Keppie, Esq.

311 The Wonder Book  
By H. C. PRESTON MACGOUN, R.S.W.

312 White Sands, Iona  
By ALEX. ROCHE, R.S.A.  
Lent by James Ferguson, Esq.

313 On the Esk  
By W. McTAGGART, R.S.A.  
Lent by W. H. Wood, Esq.  
A charming glimpse of sun-flecked meadows (or "haughs" as the Scotch call them), and stream. The effect of the broken dancing light is capitally rendered, and the painter conveys to us with little apparent effort, a distinct sense of the precise kind of day that dazes one's eyes, while it rejoices one's heart. It is characteristic of this artist that the figures he has put among the long grass to the right, are in danger of being overlooked, but, perhaps, he intended to suggest by this the impossibility of attending to anything in this romping weather! McTaggart is often called the "father of Scotch Impressionism."

314 The Caravan  
By MUIRHEAD BONE.  
A picturesque group of gipsy vans, evidently forming part of an encampment on the edge of a race-course.

Though the gay effect of the sunshine on the brightly painted caravans seems to have been the chief aim of the painter, he has not forgotten to hint at the doings of the gipsies themselves. To the right we may surmise that an open-air meal is being busily prepared, and others can be seen unpacking the queer show 'properties' that will soon transform this row of waggons into a street that might have come from a picture book. The sentiment of this cheerful gipsy life may well be

" Bed in the bush with stars to see,  
Bread I dipped in the river,  
There's the life for a man like me,  
That's the life for ever ! "

315 Attack of the Macdonalds at Killiecrankie  
By HARRINGTON MANN.  
Lent by Colonel Angus, C.B.

This Battle was fought on June 17, 1689, by John Graham of Claverhouse leading the Highland forces against General Mackay, commanding King William's troops. The Pass of Killiecrankie is a picturesque glen in Perthshire, extending for several miles along the river Garry. The Highlanders waited till sunset, then, sweeping through the narrow Pass with wild shouts they completely routed their foes, though their leader, Claverhouse, was mortally wounded in the hour of victory.

316 Under the Willows  
By JOHN LAVERY.

At first glance this grey picture may scarcely seem sunshine at all, but like many Scotch painters, the artist here seems to be sketching his own pale Northern sunlight, and his study results in a very cool and inviting effect. This girl by the riverside is evidently not a model posing for a set "subject" picture, but rather we may take it that the picture is the souvenir of some holiday days by quiet streams and pleasant places.

317 The Cottage  
By T. AUSTEN BROWN, A.R.S.A.  
Lent by the Hon. Mr. Justice Darling.

318 Moonlight Walk  
By J. S. CHRISTIE.  
Lent by Thomas Stirling Lee, Esq.

319 Landscape  
By J. REID MURRAY.

This pleasant and restful picture is rich and warm in tone, and has in its colouring a kind of golden quality that well describes the evening glow of halcyon weather. The backs of the cows are the chief accents in the picture, and these mellow white patches tone

pleasantly with the light on the fields and the dim red of the tiles on the distant barns. But the chief art of the picture lies in its very satisfying decorative balance. The modern Scots landscapists eschew the pretty intricacy of nature's detail, preferring instead to convey a sense of her largeness and peacefulness.

320 One Summer's Day

By Wm. M. PETRIE.

321 The Captive Bird

By JOHN A. PRINGLE.

322 Muslin Street, Glasgow

By JOHN A. PRINGLE.

This is a street in the East End of Glasgow, and is probably painted from the artist's window. Though the place itself is grimy and dull enough to the casual eye, the artist has seen a certain quaintness that is akin to beauty in the odd patchwork which the roofs and chimney pots make, and so has been moved to compose a picture out of it. He has enjoyed his observations of the life and bustle in the street below him, hence he makes us enjoy them also. There is a great deal of smoke hovering over the horizon, but the artist has lived in it all his life, and as long as he finds things to interest and amuse him he does not seem to be a bit depressed by it.

323 Portrait of Lord Maclare

By MEG WRIGHT.

Lent by Sir Charles Maclare.

324 Clearing after the Storm

By JOSEPH HENDERSON.

This broad and luminous rendering of a storm clearing and the clouds beginning to cast reflections of their silver linings over the water, is a truthful transcript of nature. The headland, which we see, is probably the long nose of the Mull of Galloway, and the effect certainly shews a typical day on the humid and blustering but genial West Coast of Scotland. The little smudge which gives a vessel rounding the Mull, is a good instance of true optical effect, and serves to impress a scale on the whole picture, which increases its feeling of open air and space.

“The still hour when storms are gone,  
When warring winds have died away,  
And clouds, beneath the glancing ray,  
Melt off and leave the land and sea  
Sleeping in bright tranquility.”

325 Springtime

By DAVID FULTON, R.S.W.

## 326 Sisters Three

By FRANCIS H. NEWBERY.

We see the grace of childhood brought before us vividly in this group of girls gazing out across the marshes to the sea. They stand in all their shy childish grace, looking out to the mysterious sea and the ships going far away to distant lands. They are full of the romance that haunts the minds of thoughtful children. The artist has given us only the children and their glance of longing. At present they are shut in, as in the picture, safe in their home life; later they must go forth to realise their dreams.

## 327 In the Birch Wood—Loch Ard

By A. BROWNIE DOCHARTY.

## 328 Woodland

By LAWTON WINGATE, R.S.A.

Lent by John Wordie, Esq.

## 329 A Normandy Peasant

By H. C. PRESTON MACGOUN, R.S.W.

## 330 Gordon Piper—Practising

By SOMERLED MACDONALD.

## 331 Blessing the Sea

By T. AUSTEN BROWN, A.R.S.A.

Once in seven years, at the spring time, the Bishop of Arras comes in procession through the Normandy sea-coast town of Etaples to pray Heaven's blessing on the streets and inhabitants, on the fields and the sea, and the fishing boats. The school-girls, with the Nun Sister in charge, carry the banners with emblems of the Virgin and St. Peter, the fisherman's saint, bringing religion close into the daily life and toil of the group of sailors, who bow reverent heads in prayer and praise.

## 332 One Summer Eve—Arisaig

By WELLWOOD RATTRAY, A.R.S.A. (the late).

Lent by Mrs. Wellwood Rattray.

“It was an evening bright and still  
 As ever blush'd on wave or bower,  
 Smiling from heaven as if naught ill  
 Could happen in so sweet an hour.”—*Moore.*

## 333 The Little Farmstead

By S. J. LAMORNA BIRCH.

## 334 A Breton Witch Doctor

By G. SHERWOOD HUNTER, R.B.A.

335 Making for the Fishing Grounds—St. Ives  
By HAYLEY LEVER.

336 Sunny Afternoon on the Seine  
By HAYLEY LEVER.

337 The Cotillon  
By NORMAN GARSTIN.

This picture shows a fête-day at a French school, where the cotillon, a pretty French dance, now popular in English ball-rooms, is going on. A little maiden seated in a chair holds a mirror in her hand. One by one partners pass behind her, and their faces are reflected in the glass she holds. She wipes out each reflection until the favoured one looks over her shoulder, when she will lay down the mirror, and joyfully lead the dance with him. There are many other figures in this dance.

338 The Story Book  
By ADRIAN STOKES.  
Lent by Mrs. Westlake.

339 Waiting  
By Mrs. WESTLAKE.

340 On the Sands, St. Ives, Cornwall  
By Miss M. A. BELL.  
Lent by Mrs. Westlake.

341 Old Sea-dogs  
By W. H. Y. TITCOMB.  
Lent by The Corporation of Nottingham.

A scene such as may be seen any day on our South Coast. These ancient mariners are sunning themselves and thinking of old laborious days. The younger generation are putting out to sea under those white sails in the background, full of hope and promise. May they, too, return home to smoke the pipe of peace in the coming years.

342 Loading the Salmon Nets  
By PARKER HAGARTY, R.C.A.

343 Wild Cherry Trees  
By ADRIAN STOKES.  
Lent by Thomas L. Devitt, Esq.

344 Winter Evening on the Seine  
By HAYLEY LEVER.

345 Spring—Bellosguardo, Florence  
By M. RIDLEY CORBET, A.R.A. (the late).  
Lent by Mrs. M. Ridley Corbet.

346 The Thames—Evening  
By J. R. REID, R.I.  
Lent by the Victoria & Albert Museum, S. Kensington.

347 Nearest Way to School  
By J. C. HOOK, R.A.  
Lent by Sir Samuel Montagu, Bart.

This is the work of a painter who knew and loved the sea. A squall is coming down from the shore, but the fishing boats are lying safely at anchor in the bay. The tide is far out, and the truants are learning what no board school could teach them. They are having an object lesson in natural history from one of our most intelligent crustaceans.

Mr. Hook in his early work was much influenced by the Pre-Raphaelite painters. His figures are marked by true and loving observation. The girl in the picture has all the natural grace of childhood, and we feel, when we look at it, that the children in No. 326, though charming, are more decorative symbols of childhood, than children themselves in all their naïve naturalness.

348 "Where waves once roared"  
By FRANK L. EMANUEL.

349 Park in Sussex  
By SIR H. H. JOHNSTON, K.C.B., G.C.M.G.

350 The Potato Garden  
By L. D. SYMINGTON.

351 Arab Fountain, Algiers  
By ALEX. J. MAVROGORDATO.

352 The Mill  
By H. HUGHES STANTON.

353 Sunrise  
By M. RIDLEY CORBET, A.R.A. (the late).  
Lent by Mrs. M. Ridley Corbet.

This is a picture of early morning on the banks of the river Arno, near the beautiful city of Florence. The blue hills in the background, 'topped with glory,' are the Apennines, and the sun is turning the meadows below into a glow of gold.

## 354 The Stranger

By NORMAN GARSTIN.

Who is the solitary wayfarer who seems to be returning to the home of his youth? The children eye him with dumb surprise, and Time has written no record of prosperity on his grave features. Does his bundle hold, besides his modest necessaries, only unrealised hopes, and dead aspirations, or is there some guilty secret of wasted life which returns with him to his native village? Will his friends be there to welcome him or will he find his sweetheart by another man's fireside, and the place he knew know him no more? At least he has had one faithful companion, and has been able, in the words of Stevenson, that truest lover of the open road, to "listen to the talking waters, to see the stars overhead at night, to welcome the blest return of morning, the peep of day over the hills, the awakening birds among the birches, and to pitch his camp in the living out-of-doors."

(From the "Essay on Beggars.")

## 355 Whispering Noon

By ALMA TADEMA, R.A.

Lent by Sir Samuel Montagu, Bart.

A beautiful example of this artist, unrivalled in his painting of delicate classical scenes. Anyone who has attempted to reproduce marble and water in sunlight will appreciate the consummate skill of this masterpiece. The tall, blue larkspurs make delicious contrast to the delicate white of the marble, and seem to stand like listening sentinels behind the Roman maidens who talk confidences, perhaps not so very different from those of their modern sisters, amongst sadly different surroundings at their noon hour of rest.

## 356 By Summer Sea

By SIR W. B. RICHMOND, R.A.

357 "Trees, young and old  
Sprouting a shady boon for simple sheep."—  
Keats.

By EDWARD STOTT.

Lent by Charles T. Harris, Esq.

A group of pictures are shown here by Mr. Edward Stott, one of our most tender and original painters. Every artist has his chosen moods and hours, Mr. Stott is the painter of the shaded light of a summer noon, and still more of the half-light of twilight (as in No. 350) when details are lost and the manifold colours of the daylight world blend into one or two broad, soft tones. Nature may, at that hour, be said to do the work of selection for the artist. Only the essential in form and colour can be descried. The painter's task lies in remembering and recalling on his canvas her fleeting mood. In the rustic life Mr. Stott delights to paint, this hour has its special, intimate charm. The day's labour is over, the lights of home, with promise of food, warmth and rest, shine out as the late lark

sings its last notes and the bats flit through the gathering gloom.

358 The Rocks on the Marsh  
By WM. PADGETT.

359 Sere Autumn with Yellowing Leaf  
By IVYSTAN HETHERINGTON, R.B.A.

360 The Landing Place (late evening)  
By EDWARD STOTT.  
Lent by Charles T. Harris, Esq.  
The ferryman at Bury has just rowed the three children across the river Arun. Behind loom the salt marshes and the fine lines of the chalk Downs behind Amberley.

361 Noon-day  
By EDWARD STOTT.  
Lent by W. H. Wood, Esq.

362 A Dutch Interior  
By J. Y. DAWBARN.

363 A Summer Idyll  
By EDWARD STOTT.  
Lent by C. T. Harris, Esq.

364 In an Orchard  
By ESTHER S. SUTRO.

365 Landscape  
By ALGERNON TALMAGE, R.B.A.

366 The Magic Pool  
By W. H. Y. TITCOMB.  
This picture reminds us of that delightful child's book "The Water Babies." Surely this is no other than the poor little ill-treated chimney sweep 'Tom' coming down to the shore and finding a pool full of playfellows. The water-babies welcome the land-baby to their home in the green water,  
"Clear and cool, clear and cool,  
By laughing shallow and dreamy pool."

367 A River Picnic  
By W. HATHERELL, R.I.

368 The Gap in the Hedge  
By GEORGE CLAUSEN, A.R.A.  
Lent by Messrs. Wm. Marchant & Co.  
Love of adventure and energy are in the boy's face, curiosity and delight in the girls, as they push through the tangled thorny hedge into a fresh field.

369 The Atlas Mountains, Morocco  
By TOM ROBERTSON, R.B.A.

370 A Berkshire Sheep Fair  
By ESTHER S. SUTRO.

The sheep are being driven in and penned by their respective shepherds. The quiet village street is transformed into a scene of bustle and activity, and the glare of a noonday sun beats down on men and dogs and sheep alike. "Shepherding is a trade that touches nature, one that lies at the foundations of life, and in which we have all had ancestors employed," and the painters know this well and love to show us the huddling sheep, or the shepherd wielding his crook, or the masterful steering of flocks to market.

371 The Road by the Wood  
By ALFRED ELIAS.

372 The Golden Barn  
By GEORGE CLAUSEN, A.R.A.

The magnificent results which the French painter J. F. Millet drew from his patient study of modern peasant life and its ordinary avocations, has moved many painters of all countries to search out the unregarded beauty in the workers on their own fields and farms. In this picture of golden rays coming through the crannies of an old barn, we have a strikingly thoughtful work by the Englishman who seems to have best learnt Millet's great lesson. The emotional effect of light in its endlessly different aspects is the poetry that artists are ever endeavouring to interpret to us, and in his rendering of an everyday background of rustic life, the painter has succeeded in making his dusty barn as fascinating and mysterious as an Italian palace.

373 Sunset  
By ALEXANDER MANN.  
Lent by Herbert Parsons, Esq.

"The sun, when he from noon declines,  
And with abated heat less fiercely shines,  
Seems to grow milder as he turns away,  
Pleasing himself with the remains of day."

374 Normandy Meadows  
By ADRIAN STOKES.  
Lent by Thomas L. Devitt, Esq.

A view of meadows in Normandy in the spring. The yellow flag lilies might almost be growing by some English stream, but the radiant luminous light seems to suggest France to us. Normandy is so near to England, and yet so different in all its features and usages, that it has become a favourite holiday ground for our English artists.

## 375 Near the Keepers

By ALFRED PARSONS, A.R.A.

## 376 The Stone Pickers

By GEORGE CLAUSEN, A.R.A.

Lent by J. Staats Forbes, Esq.

An early example of Mr. Clausen's art, inspired by the work of French painters, like Bastien Le Page, as the conventional rendering of the upright blades of grass shows us. We see here labour at its rudest; behind, the weary woman bends over the endless task. The girl in the foreground is still young, not yet broken by the wearing round of hard daily physical labour.

Nature, too, is at her kindest. The field is gay with flowers and sunshine. It is more idyllic than one of Millet's solemn presentations of country labour, where only the dignity of resignation relieves the tragedy of life.

## 377 Bournemouth Bay

By H. K. ROOKE, R.B.A.

## 378 The Annunciation

By MAURIER GRIFFENHAGEN.

This subject has always been a favourite one with painters from the Early Florentines down to the Pre-Raphaelite School of our own days. Here we see the Angel Gabriel announcing to the Virgin Mary the coming birth of Christ. The Lily is the emblem of Purity.

“ . . . From her mother's knee  
 Faithful, hopeful; wise in charity;  
 Strong in grave peace; in duty circumspect.  
 So held she through her girlhood; as it were  
 An angel-watered Lily, that near God grows and  
 is quiet.” Rossetti.

## 379 Sunshine and Sorrow

By W. H. BARTLETT.

Sunshine and sorrow do not seem likely to go well together, but the artist has made the sunshine tender and tempered it with clouds so that it does not grate on the woman's sorrow.

## 380 The Last Load

By ARNESBY BROWN, A.R.A.

Lent by C. T. Harris, Esq.

## 381 October Morning in Surrey

By VIGNOLES FISHER.

## 382 Girl with Goat

By E. S. CALVERT.

Lent by James Ferguson, Esq.

## 383 The Little Show

By NORMAN GARSTIN.

A travelling theatre and a company of strolling players hold a village audience spell-bound. In the shadow behind the temporary theatre an actor is waiting his call to go on, and the oldest lady of the company, as well as the rather starved-looking horse, are quietly enjoying their suppers whilst the play proceeds. The scenery and accessories are of the very rudest kind, but we can see, by the faces of the men and women in front of us, that they appreciate the performance.

## 384 In Picardy

By WM. PADGETT.

## 385 Under a Thunder Cloud

By B. PRIESTMAN.

A bold, effective landscape. The darkness which precedes the thunderstorm envelopes the hills and woods, and is made more black by the bright light on a distant cloud. The jagged branches of a lifeless tree give an added touch of wildness to a stormy scene.

## 386 A Marigold Marsh

By B. PRIESTMAN.

Ducks straggle about the marshy bed of a softly flowing stream. The white ducks in the mystery of the twilight is a subject such as this artist delights to render.

## 387 Another New Day

By R. VICAT COLE, R.B.A.

## 388 Orange Market, Jaffa

By F. BRANGWYN.

Lent by Thomas L. Devitt, Esq.

## 389 Orange Market, Algeciras

By F. BRANGWYN.

Lent by Thomas L. Devitt, Esq.

The glowing colours of the East are here decoratively treated. The bright dresses of the market people, the baskets overflowing with golden oranges, with a background of white walls and blue sky, give to our English eyes some sense of the glories of those sunny climes.

## 390 Bannockburn

By ARTHUR STEWART, R.B.A.

## 391 La Côte d'Azur

By SIR E. A. WATERLOW, R.A.

Lent by The Trustees of the Harris Free Library and  
Museum, Preston, Lancs.

## 392 A Sussex Plough Team

By ARTHUR LEMON.

The pictures in this group may cause surprise as the work of modern artists.

They strike the eye by their vivid colouring, in which decorative, rather than atmospheric, effect is aimed at.

They are painted by artists who still follow in the steps of the famous Pre-Raphaelites, but these painters seek less to express the personal, deeply-felt emotion which was aroused in Millais, Rossetti and Holman Hunt (by the life around them) than a curious and delicate fantasy of drawing and design applied to the subject matter of pure romance.

Some of these pictures are painted in tempera, the colours being mixed with yolk of egg instead of with oil. The early Italian painters employed this medium and obtained very brilliant effects of colour by means of it, before they thoroughly mastered the use of oil paints.

## 393 "The remembrance of a guest that tarrieth but a day"

By Miss E. FORTESCUE BRICKDALE, A.R.W.S.

Lent by Noel Buxton, Esq.

This picture tells its own grim story. In the church-yard, memory and passion lie buried, and over their grave hovers the reproachful spirit of a forgotten lover. From his very ashes, his betrothed has plucked the token which a new suitor is claiming from her hand. She has turned her back on the past, and is smiling at the future. "The dead know not anything, neither have they any more a reward; for the memory of them is forgotten. Also their love, and their hatred and their envy is perished; neither have they any more a portion for ever in any thing that is done under the sun."—(Eccles. ix., 5-6.)

## 394 St. Cecilia

By KATE E. BUNCE.

## 395 Kilhwych, the King's Son

By ARTHUR J. GASKIN.

Kilhwych, the King's son, is here represented as setting forth in splendid attire for the court of his uncle, King Arthur. He rides to demand in marriage

the hand of Olwen, the most beautiful maiden in all Britain, and after a long and very perilous quest he succeeds in winning her for his bride.

The story of Kilhwych and Olwen is a Welsh legend of great antiquity, and may be found translated for English readers in Lady Charlotte Guest's "Mabinogion."

396 The Three Paths  
By WALTER CRANE, R.W.S.  
Lent by the Victoria & Albert Museum, S. Kensington.

397 A Winter Evening  
By F. CAYLEY ROBINSON, R.B.A.

398 New Lamps for Old  
By JOSEPH E. SOUTHALL.  
Aladdin, wishing to get back his magic lamp, makes the offer that brings housewives running out with all their old lamps to have them exchanged for new ones. The artist has fitted his way of painting to the story. Note the care as to every detail, and the gorgeous colours which befit an Eastern fairy tale.

399 Ecclesiastes v., 8  
By BYAM SHAW, R.I.  
Lent by Noel Buxton, Esq.

400 Harvest Moon  
By G. WETHERBEE, R.I.  
Lent by J. Staats Forbes, Esq.

401 Jason and the Nereids  
By A. R. MARTIN.

### Screen A.

402 Bathers  
By Mrs. M. RIDLEY CORBET.

402A Joseph presenting his Father to Pharaoh  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

403 Moses and Aaron before Pharaoh  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

404 Santa Maria della Salute  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

405 Joseph distributing Corn  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

406 View from Place Royale, Pau  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Rev. Canon Hichens.

407 Peacocks  
By WALTER CRANE, R.W.S.  
Lent by the Rev. Canon Hichens.

408 View from Chateau, Pau  
By SIR E. J. POYNTER, P.R.A.  
Lent by the Rev. Canon Hichens.

409 Jaguar-stalking  
By WILLIAM WALLS, A.R.S.A.

410 On the Tiber  
By ROBERT LITTLE, R.W.S.  
Lent by the Hon. Mr. Justice Darling.

411 Crofts—Loch Morar  
By WELLWOOD RATTRAY, A.R.S.A. (the late).  
Lent by Mrs. Wellwood Rattray.

412 Evening  
By HOPE MACLACHLAN.  
Lent by the Hon. Mr. Justice Darling.

413 Portrait of Queen Victoria  
By LOCKHART.  
Lent by A. King Clark, Esq.

414 Moonlight on Cairn  
By JAMES PATERSON, A.R.S.A.  
Lent by Thomas Stirling Lee, Esq.

415 Arran from Inchmarnock  
By SIR F. POWELL, R.W.S.  
Lent by the Victoria & Albert Museum, S. Kensington.

### Screen B.

416 Helping Hand  
By G. H. BOUGHTON, R.A.  
Lent by Mrs. Max Schlesinger.

417 Lake Biwa  
By ALFRED EAST, A.R.A.  
Lent by the Victoria & Albert Museum, S. Kensington.

418 Passing into the Shade  
By G. H. BOUGHTON, R.A.  
Lent by Mrs. Max Schlesinger.

## 419 Destroyed Church of St. Michael, Bassishaw

By PHILIP NORMAN.

This church was rebuilt by Sir Christopher Wren after the Great Fire of London, and demolished under the Union of Benefices Act in 1899-1900. On pulling it down it was found that Wren had utilised part of the former building. The lower part of the tower dated from the end of the fifteenth century, and there were rudely arched stone foundations under the south aisle. Other mediæval remains came to light, among the rest, a holy-water stoup and some mediæval encaustic tiles.

## 420 Venetian Canal

By CLARA MONTALBA, R.W.S.

## 421 An Amateur

By ANDREW C. GOW, R.A.

Lent by the Victoria &amp; Albert Museum, S. Kensington.

## 422 Piccadilly (on day of Queen Victoria's Funeral)

By ROSE BARTON, A.R.W.S.

Lent by the Hon. Mr. Justice Darling.

## 423 A Rose Garden

By ANNA RICHARDS.

## 424 In the Doorway

By KATE GREENAWAY (the late)

Lent by Deaconess Townson.

## 425 Sniping

By WILLIAM KENNEDY.

Lent by David McLardie, Esq.

## 426 The Happy Valley (Hampstead)

By D. S. NEAVE.

## 427 The Butterfly

By GEORGE HENRY, R.S.A.

Lent by the Hon. Mr. Justice Darling.

## 428 In Kensington Gardens

By D. S. NEAVE.

**Screen C.**

## 429 Driftwood

By NELSON DAWSON.

## 430 Leopard

By SIR H. H. JOHNSTON, K.C.B., G.C.M.G.

431 Raywort  
By EDITH B. DAWSON.

432 Blossoms  
By HENRY WATSON.

433 The Departure  
By W. Langley, R.I.  
Lent by J. Staats Forbes, Esq.

Mr. Langley, an artist of the Newlyn School, is always happy in his pictures of the fishermen's life. A storm is evidently raging, and the mother fears for the life of her husband.

“For men must work and women must weep,  
Tho' the harbour bar be moaning.”—*Kingsley.*

434 In the Shakespeare Country  
By ALFRED PARSONS, A.R.A.  
Lent by Arthur Wardle, Esq.

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435 After Work (Italy)  
By ALLAN DEACON.

436 Oban Bay  
By C. E. JOHNSON, R.I.  
Lent by J. MacWhirter, Esq., R.A.

437 Whitby, Yorkshire  
By GEO. AIKMAN, A.R.S.A.

438 Her Last Moorings  
By JAMES KAY, R.S.W.

439 Waiting for the Boats—Islay  
By WELLWOOD RATTRAY, A.R.S.A. (the late).  
Lent by Mrs. Wellwood Rattray.

440 A Bill from the Mantua Maker  
By PATRICK W. ORR.

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